

AIM

ARTISANS IN MINIATURE

Issue 48
Autumn 2013



FREE
imag

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page 78



Grapevine

page 64



Allotments

page 32

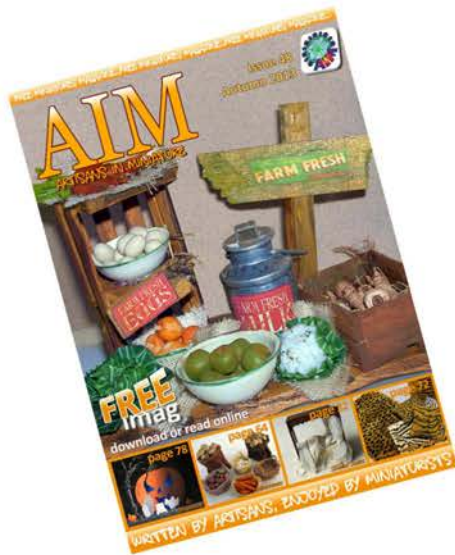


Smaller Scales

page 72



Huntin', Shootin', and Fishin'



Cover features Mags Cassidy
www.mags-nificent.co.uk

Designed by Marianne Cook



Contents...



Regular Features...

- 3 Editor's Note:** Read **Sally's** introduction to 48th edition of the **FREE** AIM magazine!
- 24 The AIM Gallery:** This month our regular **Gallery Feature** showcases **Outdoor Life**. Compiled by **Janet Harmsworth**
- 28 Blog focus:** **Janet Granger's** blog explored by **Julia Jeffreys**
- 31 Taken Out Of Context:** 'Miniaturisms' compiled by **Janet Smith**.
- 32 Smaller Scales - a celebration of 48th scale:** **Janet Smith** takes a closer look at the smaller scales.
- 37 Needlework Scrapbook:** **Kathi Mendenhall** continues her exploration of styles
- 52 Q&A:** A new regular feature compiled by **Sadie Brown**. If you have a miniature dilemma, then why not write to our very own experts for their well considered advice?
- 62 Tips & Hints:** Read AIM members' helpful hints. Compiled by **Janet Smith**
- 70 A Miniature Eye on the Hebrides:** **Sadie Brown** continues her new regular feature
- 80 The Miniature Grapevine:** **Malcolm Smith** compiles the latest news and announcements from the world of miniatures.

Features...

6 Cover Story - a celebration for 48th scale and for Petite Properties by **Marianne Cook**

22 A Whimsical World: from **Louise Goldsborough** of **Angelique Miniatures**

54 Shoes—how we love them: a brief illustrated history by **Sally Watson**

58 Tudor Flowers: **Marianne Cook** explores the history of flowers in the time of Shakespeare

64 Allotments: **Jax Perratt** provides a history of the UK's love of vegetable growing

72 Huntin', Shootin' and Fishin': The great outdoor pursuits of the gentry by **Marianne Cook**



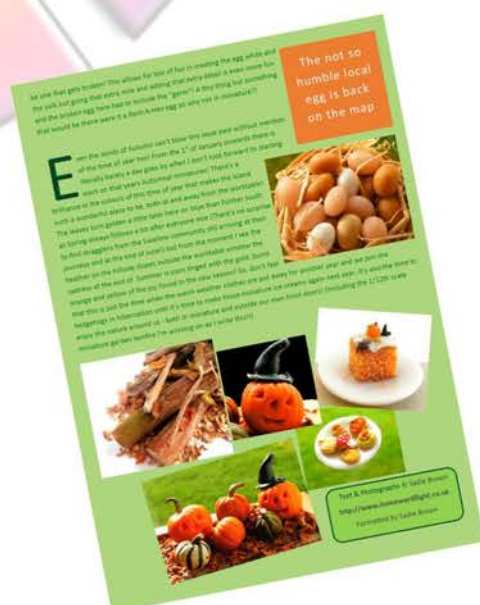
64

Free Projects...

18 Pretty Marigolds by **Marianne Cook**

45 1:48th - Brambly Hedge mouse house by **Pauline Coombes**

78 Yummy Brownies: **Janet Smith** cooks up delicious brownies in 1:48th scale





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Please note

AIM is an active association
to which all members
contribute.

Dear Reader

Welcome to issue 48. This is a significant number for miniaturists as 48th scale is becoming increasingly popular. Therefore we have featured AIM members' work in this scale; Janet Smith has gathered together some lovely images in the Small Scales Gallery and Marianne Cook celebrates Petite Properties' anniversary.

This issue has been a long time in production for which I apologise; we were hit by medical problems and the inevitable delays which arose. However, the pages are brim full of members' features and projects including the new Questions and Answers pages. This is where our readers can ask for expert advice on all things mini. The topic will vary from issue to issue. Details of how to contact Sadie Brown, our newest member of the editorial team, are at the end of the feature. Sadie is also continuing her Hebridean Eye on the miniature world.

I wish all our members and readers a healthy end of year and many successful miniatures.

Sally





www.artisansinminiature.com

<http://artisansinminiature.blogspot.com/>





Bea and Tony at a recent family wedding

Petite Properties

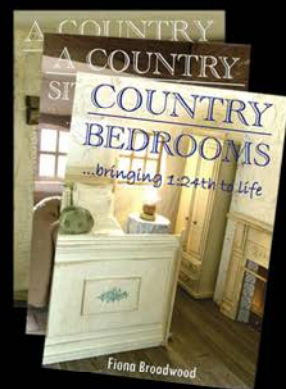
Bea and Tony Broadwood

Petite Properties, the company belonging to our own Bea (aka Fiona) and Tony Broadwood, recently clocked up a tenth birthday. And while Bea's own favourite scale - she has said - is 1/24th, there are few people (if any) in the UK who have done more to encourage and facilitate 1/48th scale. So, as this is the magazine's 48th issue, (and the magazine, and AIM itself, were also Bea's miniature-world babies), it seems doubly appropriate to celebrate Petite Properties by focusing on its 1/48th scale contribution to our favourite hobby.

As you probably know, Petite Properties started life with just Bea making ready-made houses in 1/24th scale, (which she still does), particularly the humbler sort, and a few pieces of furniture to go in them. Her professional training was as an architectural illustrator, and she has a passion for buildings, especially the buildings of Britain in all their regional variations. This really shows in the authenticity and attention to detail in her mini creations, and she always has a sketch book to hand to record her observations.



The first publishing venture was a series of three books containing projects for furnishing her 1/24th scale houses in traditional and highly realistic country style, without the need for woodworking skills or special tools. They have proved very popular, and, together with the workshops that Bea has taught, have shown that great results can be achieved by just about anyone using her simple techniques. *A Country Kitchen* was published first in 2006, (now out of print), followed by *A Country Sitting Room* and *Country Bedrooms*.



Elly's Flowerpot Cottage



Kimonos by Jen (Corner Shop Kit)



Elayne's Birchwood Avenue



Mulberry House by Kaye



by AIM member Marianne Cook



2009 saw the first Petite Properties 1/48th scale production, the innovative 'Book & Kit Package', *The Corner Shop*. At that time,

if you wanted a 1/48th kit, there really was very little available in the UK except those clunky little tab-and-slot houses. As now, there were many pretty houses to be had from the US, but especially when you add overseas shipping and local import charges, they can work out very expensive if you do not live in the US. Bea gave us something that was extremely affordable, well designed and very good quality. But what put this kit in a league of its own was the book that came with it. Instead of the usual sheet/leaflet, Bea gave us 60 pages, including lots of photos and step-by-step instructions, with not only construction details, but also simple methods for giving the shop an authentic looking artisan finish, inside and out. And like the *Country* series projects, no specialized skills are required, just common craft materials and a little perseverance.



The Corner Shop proved extremely popular (at the time of writing it is no longer available), and was swiftly followed by more 'Book & Kit' properties, *Washtub*, *Toadstool*, *Flower Pot*, and *Barnacle Cottages*, and *Mulberry House*, all of which are for sale at shows and from the Petite Properties online shop.

Customers were soon clamouring for more - and along came the Basic House Kits. These contain laser-cut parts plus detailed assembly instructions, allowing you to apply the techniques learnt when making the 'Book & Kit' houses. For instance, if you have already purchased the *Flower Pot Cottage* 'Book & Kit' Package and would like to make more dolls' houses in the same architectural style, then *Rosebud Cottage* 'Basic House Kit' is just what you need. The instructions uniquely refer back to your previously purchased 'how to' book, enabling you to re-use the techniques included in it in order to apply the professional artisan finish shown. If you don't already have the *Flower Pot Cottage* book, then you can buy it (and the other books in the series) separately. There are now more than 25 kits for Basic buildings, and each is linked to the techniques described in the books, with some later kits giving instructions for additional finishes as well.



Washtub Cottage with side scullery by Sheila G

Sue E's Cottage Stores

Dee's Paint Pot (Yule Tide Shop Kit)

Or, and this is the great virtue of a Basic property, you can do your own thing, use your imagination and decorate your quarter scale dolls house in your own way. Add a bow window to the front to give your shop a Georgian style, put the front externally-breasted chimney to the back, have brick walls rather than stone, a tiled roof instead of thatch, you decide. Petite Properties' Basic houses can be completed exactly the way they look in the picture, or made to look quite different.

October 2010 brought the next 1/48th innovation, the *Yule Tide Shop*, first of the Intermediate Kit range, specifically designed by Bea for miniaturists who are a little bit nervous about adding their own detailing and who want that bit of extra help. All of the architectural elements of the property have already been precision cut for you, simply add paint and glue. For example, the beams come ready cut, to be painted and applied in a single piece to each wall, and the areas of exposed brickwork are incised into the MDF.

2012 brought us the first of a new range of 1/48th 360 Premier Collection Kits, *Blackberry Farm*, to be followed by *Little Acorns School* and *St Thomas Church*. As the name suggests, these are architecturally accurate from any angle, designed to be viewed from all sides, and include refinements

Award winning!

A 1/48th kit from Petite Properties has won the About.com award for The Best Miniature Building Kit for 3 years running. *The Yule Tide Shop* won in 2011, *Rosebud Cottage* in 2012, and *Little Acorns School* in 2013 with 64% of the vote.

such as a stable block for the farm, a playground base and toilet block for the school, and a bell tower complete with bell for the church.



Kits for buildings are very far from all that Petite Properties make and sell. To date there have also been two project books for quarter scale furniture, and furniture kits for individual pieces, specific furnishing kits for *Little Acorns* and for *St Thomas's Church*, kits for greenhouses and garden accessories, a room box and 'mix-and-match' shop box kit, cottage style money boxes ('what every miniaturist needs') and even mid 20th century style house bookends.

In response to demand from other devotees of 1/24th scale, Bea has also given us kits for furniture and fire surrounds, greenhouses and garden accessories, all in half scale, to accompany her one-off ready-made properties. And this year, she released the *Little Acorns School* Kit in half scale too, with its own School Furniture Pack.

Last and least (but only in size), there is a range of kits for cottages in 1/144th scale.



The Traveller's Rest Inn by Barri



Quincy's Bookshop by Marianne (Corner Shop kit)



Geke's greenhouse



Sandie's Gooseberry Cottage with side scullery



Three years ago Tony went from being part-time helper and general support, to full-time partner in the company. He has taken over the admin side so that Bea can concentrate on what she does best - designing and writing kit, after kit, after kit. But that's not all: Tony translates Bea's drawings into a digital format and puts them into production. He laser-cuts the hundreds of parts, sorts and packages them into individual kits, handles online orders, and mans the shows, sometimes single-handed. I would really like to know where this pair get all the extra hours from; I am sure they must be working at least 36/7 to produce their ever expanding range of products.

Do you enjoy creating in miniature?



Then why not join **The Miniature Beehive** online miniatures club which has been created as a fun meeting place for miniature DIY enthusiasts to share tips, ideas and techniques. We have members interested in all scales, and we discuss them all, but lots of us are working in quarter scale. Join us in 'The Miniature Beehive' forum, you can be sure of a warm welcome. Go to our homepage and click on 'Join This Group'. (you will need to be signed up to Yahoo).

<http://groups.yahoo.com/group/theminaturebeehive/>

Petite Properties designs and photographs
© Lumo Publishing 2013

See the whole Petite Properties range including the newest items introduced at Miniatura September 2013 at:
www.petite-properties.com

Beehive members' photographs © 2013 the respective members named

formatted by Marianne Cook



Barnacle Cottage by Cyndi K

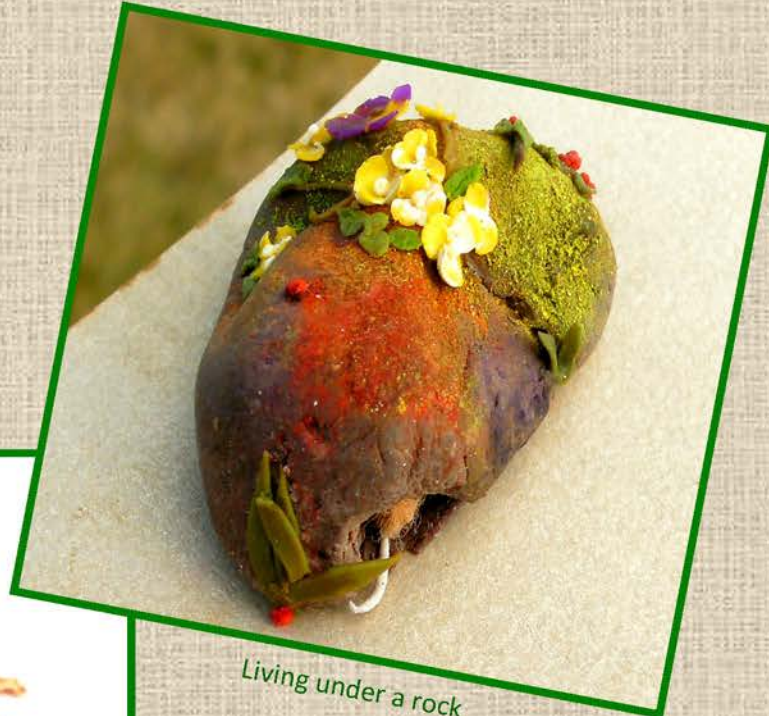
Deb's Toadstool Cottage

Little Acorns School with toilet block by Sandie

Outdoor life

AIM members gallery

Sadie Brown
www.homewardflight.co.uk



Living under a rock



Garden bonfire



Spring garden logs

'Don't sit on the grass'

Francesca Vernuccio



Foraged Mushrooms

Linda Cummings
www.linsminis.com



Fishing tackle

Francesca Vernuccio
www.francescavernucciminiatures.it





Copper Bottom Creek

Lloyd Cooper
www.LostCreekStationMiniatures.shutterfly.com



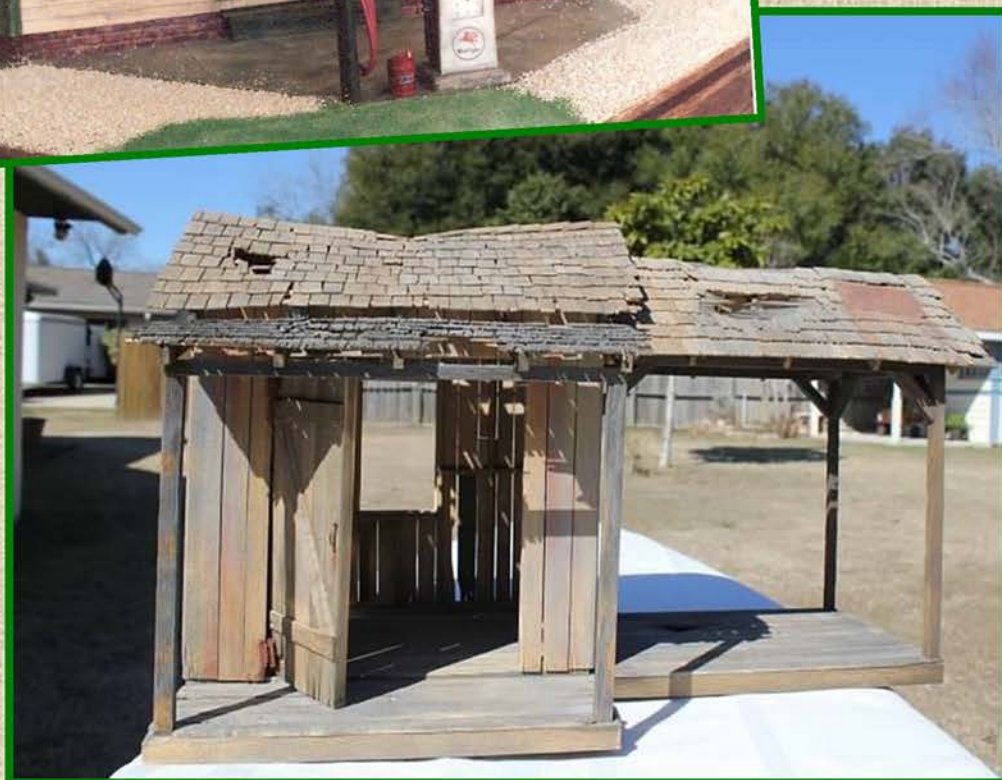
The old well

1/24th scale Old garage



Garage

Old shed



Helena Bleeker
www.helena-petitefashions.co.uk



Drink time



Polyanna



Grandads cabin



Teresa Thompson
www.costumecavalcade.co.uk

Regency to Victorian
 Farmer/gardener



Tweedy



Fisherman knitting set

Buttercup miniatures
www.buttercupminiatures.co.uk



Driver



Boy on horse

Pauline Everett
www.12thhousebridalcouture.co.uk



Victorian lady on horse



Boy with hoop

Sunday afternoon



April showers



Lets go boating



Mini Mannequins
www.minimannequins.co.uk

Compiled and formatted by Janet Harmsworth

- ☀️ Thin paper, ready coloured in marigold colours or paint it yourself. I used tissue painted on both sides with acrylic paint.
- ☀️ Thin green paper, ready coloured or paint it yourself. Computer paper is about right.
- ☀️ Florist wire, 28 or 30 gauge.

- ☀️ Tacky glue.
- ☀️ Mini daisy punch.
- ☀️ Leaf punch and/or medium daisy punch
- ☀️ Tiny star punch - I use a border punch which has variously sized stars and carefully insert the paper to punch just the sizes I wanted.

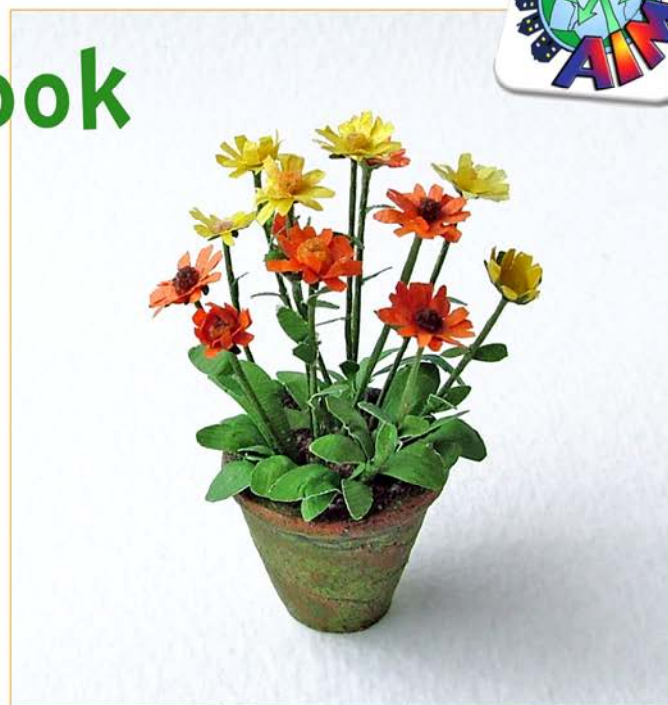
1 Cut florist wire into 1" - 1.5" (25 - 38mm) lengths to make the stems. To form the flower centres, dip the ends of each of the stems into tacky wax, then into coloured sand. After a few minutes, when the glue is slightly cured, shape the sand blob to make it as round as possible, and then press it down lightly onto a non-stick surface to flatten the top.

☀️ If you are making marigolds for a pre-20th century setting, then they should be simple shades of yellow or orange. The many subtle shades and varieties we have now were developed from the 1920s on.



2 Next cut the flowerheads. I like to use tissue paper which I've painted on both sides with acrylic paint. If you are just beginning with flower-making, you might find it easier to use slightly thicker paper. Computer weight paper of a suitable colour (or painted) will be fine. Make a hole in the centre of each flowerhead with a darning needle. Using a fine glue applicator or the tip of a cocktail stick, put a tiny bit of glue just below the flower centre, then slide the flower head onto the stem and up to the centre. Leave for the glue to set, then repeat with a second flowerhead, arranging it so the petals alternate the petals of the first flower head.

- ☀ Sand in shades of yellow, orange and brown, or natural sand which you can paint yourself.
- ☀ Modeller's 'earth' scatter, air drying clay and a pot, if you want to 'plant' your flowers.
- ☀ Scissors, fine tweezers, fine point glue applicator or cocktail stick, darning needle, rubber (eraser).



3 Next, punch some stars from green paper and make holes in the centres. Put a little glue under the flowerhead and slide the star up the stem, as you did before with the petals. This will form sepals. Roll a few flowerheads between your fingers to close up the petals for buds. You could use slightly larger stars for the sepals under the buds.

🌻 You can buy coloured sand inexpensively in small quantities suitable for miniature making from eBay. (I've checked eBay UK and US). The best buy is a pack of 18g tubes in 20 different shades - useful for all sorts of different applications.



4 If you look closely at marigolds, you'll notice that the petals have flat rather than pointed tips, but daisy punches usually have pointed petals. So, hold each flower stem gently but firmly just under the head, and with a small, sharp pair of scissors, trim the tips off the petals.

You may need to use a magnifier for this task (I do), and it may seem fussy, but it makes a real difference to the general appearance and character of the flowers.

 The pots I've used are all hand-made. The one on page one is by UK artisan potter, Mark Brooker, as is the one shown in image 7 above. The other pots on this page are by Italian artisan Roberta Solari of le Miniature di Eurosia. Both of these artisans are planning to be at the Kensington Dollshouse Festival next November (2013).



For plant(s), prepare leaves in varying sizes as described, and put them aside while you prepare the pots.





8

A photograph of a potted plant with several yellow and orange daisy-like flowers and green leaves, growing in a terracotta pot decorated with a leaf pattern.

AIM imag Issue 482013 21

THE WORLD OF FAIRY,

AIM member Louise Goldsborough explains how her love of the past, of myths, legends and fairy tales, as well as the ballet, has influenced her miniature creations.

I think I have probably been interested in the world of fairy, myth and legend for as long as I can remember. I was born and brought up in Cornwall which has so many myths and legends surrounding it. My big brother (who is 12 years older than me) was always into ghosts and legends and used to take me out to different places around Cornwall on 'mystery trips'. We would often go to different standing stones and circles, old holy wells, Tintagel, Bodmin Moor... all sorts of places like that.

Morgan le Fay carries a symbolic apple bough in one hand (hand-crafted by Ceynix Miniatures) symbolising Morgan Le Fay's role as Queen of Avalon, a name probably derived from the Welsh word for apple, 'afal'.



Merlin carries a magical staff, hand crafted by Louise. The staff is decorated with greenery and a gold 'serpent', and nestling in the top is a real crystal sphere.

We were both always fascinated with the legend of King Arthur so all the places in Cornwall associated with him were favourite visiting sites for our mystery tours.

MYTH AND LEGEND



And then there is the dancing. I have danced literally since before I could walk. When I was a baby I used to jig around with the help of a baby-walker, and the encouragement of my brother... who thought it was hilarious that his little sister would bounce up and down in the walker as soon as any music was put on!

Regarding fairies, yes, I most definitely believe/ed in them and with the ballet classes as well, I was very keen on flitting about like a little fairy most of the time.

This beautiful Spanish flamenco style dancer wears a lavish dress of black lace over red satin.



'Waiting in the Wings'

Many of the older classical ballets are based around fairy tales/magic etc (Sleeping Beauty, Les Sylphides, Cinderella, Nutcracker Suite, Swan Lake etc.) so since I love classical ballet too, this is frequently an inspiration for my work nowadays. I often drool over ballet costumes that I see and these start my creative urges too. Many a doll has ended up with a particular bodice or skirt shape that I have seen in a ballet costume and then put my own twist on. Music, especially classical, also inspires the creation of costume for me.

Another inspiration is Celtic mythology... but then it would be Celtic, wouldn't it, with me being Cornish!





'Once upon a time a frog rescued a golden ball belonging to a beautiful princess and asked for a kiss in return. The princess closed her eyes and prepared to kiss the ugly frog...' And we all know what happened next, don't we?

'Once upon a time there was a beautiful princess who longed to fly to the moon...'



'Once upon a time in a land far away, a beautiful princess pricked her finger on a spindle and fell fast asleep for a hundred years...'



'Once upon a time there was a little boy called Kay v

ONCE UPON A TIME

Once Upon a Time is part of new deluxe collection of miniature dolls I have created with attention to authenticity, intricate detail and using only fine fabrics.

I cast all of my dolls from prime quality American molds using liquid bisque porcelain.

Their bodies are wired to give varying degrees of movement and to make them easier to pose. I delicately hand paint all of my dolls' faces myself. There is a choice of hair colour including black, dark brown, light brown, auburn, grey, white and blonde. I dress my dolls in pure silks, cottons and chiffons which are decorated with tiny rhinestones and glitter. I am more than happy to work to your own choice of colour if desired. Most dolls are approximately 5 to 5½ inches tall (12.5 to 14 cm) when in a standing position.



'Once upon a time there was a beautiful Fairy Queen who loved to ride her favourite unicorn...'



who met The Snow Queen..'





Pumpkin Witch

The Wicked Queen

'Mirror, mirror on the wall, who is the fairest of them all?'



My absolute favourite fabric is pure silk and I love working with this, closely followed by fine pure cotton. I feel it is very important to use pure natural fabrics with miniature dolls because they are able to drape so beautifully and are easier to control on the smaller dolls. I also dress larger fashion dolls where other fabrics can be used for these but for the miniatures dolls, only the pure will do.



Snow White



Oh so many ideas for dream scenes/dolls for future creations, so little time! The list is endless and I think if I live to be a hundred I will still never get them all out of my head and into doll-form. I recently created four Camelot characters for DHMS magazine for their 'How to Dress' section and I absolutely LOVED doing these. I especially loved creating Merlin and Morgan Le Fay... back to myth and magic AGAIN! But I would really love to do the Lady Of the Lake with the magical sword Excalibur... somehow!

Once upon a time there was a lovely princess with hair as black as ebony, skin as white as snow and lips as red as blood... Snow White gazed at the apple. It looked so juicy and sweet and the old lady who had given it to her seemed so kind.



Eleanor of Aquitaine was Queen of France for fifteen years, and afterwards Queen to the 12th century English King Henry II. It was a stormy marriage, and after bearing him eight children, three of whom would become kings after Henry, he imprisoned her for supporting one of them in a revolt against their father.

I also specialise in Medieval and Tudor costume and would love to make some historical characters from those periods. I already make King Henry VIII and wives plus Elizabeth I but there are others I would love to do too from earlier eras. I also love Regency and Georgian/Colonial costume and Edwardian, plus I adore the 1920's styles too... actually I think I love it all. I just love COSTUME!

Text and images © 2013 Louise Goldsborough
www.angeliqueminiatures.co.uk
<http://angelique-miniatures.ebid.net>
<http://angeliqueminiatures.wordpress.com>
 compiled and formatted by Marianne Cook





Blog of the Month!

This month we are visiting the blog of Janet Granger, whose passion is embroidery, both full size and in miniature.

We asked Janet to tell us why she had started to write a blog and she explained that for several years she had meant to start, but had found that it never really got to the top of her 'to do' list. Then one day, after deciding that she really needed a place where she could chat about miniatures, embroidery and so on, Janet's blog was formed.

[Home](#) [About Janet](#) [About Janet's embroidery kits for sale](#) [Search](#)

JANET GRANGER'S BLOG Feeds: Posts Comments

Embroidery is my passion!

Book review: Learn to do hand quilting in just one day, by Nancy Brenan Daniel
October 3, 2013 by Janet Granger

I recently bought this slim A4 size paperback of 64 pages after seeing very good reviews of it on Amazon.co.uk. It was originally published in 1996, but the first edition had about half the pages, and only a few projects. This edition, from 2008, has been expanded to have eight projects (most of them new ones), but the basic text is the same.

EMAIL SUBSCRIPTION
Enter your email address to subscribe to this blog and receive notifications of new posts by email.
Join 355 other followers

[Sign me up!](#)

Janet does already use a website, www.janetgranger.co.uk but as she explains, it is very focussed on information about her needlepoint kits for sale, rather than chat. On her website, there are some pages about the miniatures hobby and some reproduced articles from magazines, alongside a huge section of tutorials, but Janet felt there wasn't much in the way of opinion. So, with this in mind, she thought that a blog would be a good but separate place to do that kind of thing.

Janet began writing her blog in October 2009 and uses it to announce new designs for her miniature embroidery kits. This is because Janet feels that the Blog format is simple to use and as she is (in her own words) "very impatient", she can, sometimes even before the stitching is even out of the frame, photograph and upload it to the blog, with a 'look at this – it'll be on sale soon' kind of text alongside. Janet laughingly explains that she just doesn't have the patience to wait until it's a finished item, all packaged up and photographed as a style shot, or whatever, she just wants people to see it NOW.

Janet also spoke to us about her other hobbies apart from miniature embroidery and these can be found on her blog also. Janet likes to chat about her most recent passions such as the recently started full-size patchwork & quilting. Janet explains that she gets very helpful tips and comments from the people who read her blog about where to get supplies for these larger projects from and so on. Janet will also use her blog to review books by people who she finds inspiring; usually embroidery books.

needlepoint kits has just been launched

September 19, 2013 by Janet Granger

If you own a Victorian style twelfth scale doll's house, then you will love the new needlepoint kits that I have just launched on my [website](#) – a large collection of classic Berlin woolwork style carpets and matching accessories, all in a stunningly dramatic black and gold pattern, with a central panel of flowers in deep jewel tones.

I decided to expand the range of Berlin Woolwork kits, as the first three in this range that I brought out earlier in the year (a needlework stand, a handbag, and a firescreen kit) proved to be extremely popular. I love the strong contrast of the shades in the Victorian Berlin woolwork style, so it was great fun to make each type of kit in this range, using lovely bright colours!



There are [Janet Granger's Blog](#) [carpet](#), plus a [staircarpet](#), [Blog at WordPress.com](#). The MistyLook Theme.

Janet occasionally uses her blog to write about things that she does in her spare time, which wouldn't 'fit' on the main embroidery kit website. For instance, she is deeply involved in doing Dances of Universal Peace and she attends dance events about once a fortnight, all over the country, so she has written about those a few times on her blog. She has also blogged about a couple of charities that she is involved with, when she wants to 'spread the word' a bit.

Janet will also use the blog to share her experience on solutions to health problems that she has had. In fact, Janet, explains that she uses her blog to write about anything that she feels like writing about. She loves to write, and finds that it comes really easily, whatever the subject! Janet finds the blogging community is, on the whole, very friendly and says that she has had some lovely comments when people have seen her work. Janet explained that "It's often a surprise to 'normal people' (i.e. people who don't do miniatures) to see the scale that we miniaturists work at. I have had some spam comments, and a couple of offensive things posted, but not so much that it's become a problem. It's still a great way to get feedback from people when there's a 'comments' facility on a blog – that just isn't possible with a website. I know there's email, but people don't think to email me with comments as often as they respond by posting a comment when they've read a blog post". Janet feels that she has made contact with people through the blog that she wouldn't have known about otherwise, and they wouldn't have known about her.

Looking at Janet's blog the design is quite subtle – a white background and simple font, with headings in dark green. The header image is what grabs people's attention. It is a close-up of a piece of stumpwork embroidery, taken from a handbag (full-size) that Janet made a few years ago. It's worked in bright colours,

on black silk Dupion, so it's quite dramatic. Janet did consider having some miniature embroidery as the header image, but decided that most people coming across the blog wouldn't understand what scale it was, just from a picture and as she chats about full-size embroidery as well as the miniature embroidery on the blog, it is still relevant.

We asked Janet about the look of her blog and how she found using blog templates. Janet explained "I am pretty happy with the way my blog is set up. I started with a Wordpress template, but tweaked it to be more what I wanted. I haven't altered it since, as I'm very happy with the way it looks. I wouldn't want the blog to be an 'all-singing, all-dancing' one with too much visual stimulation. Some blogs have too much going on around the edges for my liking. I'd like to have the time to post more often, though. I post once a week, on a Thursday. I try to make them interesting posts, with real content, rather than ones that just say something along the lines of 'I've been bored today, and it's raining'. If I'm going to put a post up, I want it to catch people's attention, and say something worth saying. I always include images in each post – I think that's important. I've been using my camera more since I've started my blog, so I'd like to get to the point where I can take really good photos for the blog. I've done loads of full-size embroidery over the years, besides my miniature work, so I plan to feature more of that over the coming months. I don't only do tiny stuff!" Janet does use some gadgets on her blog, but explained that she keeps her 'Blogroll' (list of recommended blogs and websites) in her blog's sidebar quite short – at the moment, almost all of these are to do with embroidery and miniatures.

Finally, we asked Janet what was the best thing about having a blog?

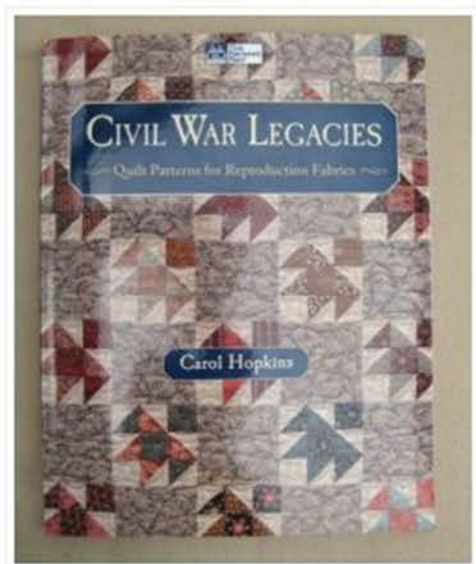
Janet replied *"Being a blogger is good because it gives me an excuse to just write! I love writing, whether someone is going to read it or not!"*

Well, Janet, having looked at your blog, I am sure everyone with a love for miniatures and / or embroidery will want to read it, as it packed with beautiful stitching and informative posts.

Book Review: "Civil War Legacies; Quilt patterns for reproduction fabrics", by Carol Hopkins

August 29, 2013 by Janet Granger

I bought this book recently when I was in Birmingham, in the Cotton Patch shop, getting my 'basic supplies' for quilting. OK, I know this book isn't necessarily 'basic', but I'd been reading the reviews on Amazon, and drooling over the photos in it, so when I saw the actual book in the shop, I couldn't just leave it there, could I?!



<http://janetgranger.wordpress.com/>
Janet Granger's Blog
Compiled by Julia Jeffreys
Formatted by Sally Watson

Taken Out of Context. Conversations between one Miniaturist to Another...is it any wonder that our non-miniaturist friends don't always understand us???

Friend on phone: What are you doing?
Me: Shooting puppies.
(Note: We're talking about a PHOTO shoot here!)

"I can't make dinner yet dear, I've got a tree in the oven."

"I'm going to put her in a low temp oven for 10 or 15 minutes because I should be able to remove her clothes and replace them more easily after that."

"My footman has been attacked by the dog. Please, could you replace his head?"

One that causes great amusement here, is the fact that our digital camera always gives me the message 'blink detected' when I photograph 1:12th scale dolls!

'Taken Out of Context' is compiled from postings to the AIM group or other groups, or from conversations in chat rooms, or overheard at shows (with permission, of course, from the speaker!) To send in a snippet of conversations between miniaturists that would ONLY make sense to other miniaturists, e-mail Janet Smith at **desertminis@gmail.com**.

Formatted by AIM Member, Janet Smith of
Desert Minis, Inc., www.desertminis.com.

Celebrating 1/48!

By AIM Member Janet Smith

It's our 48th edition of the AIM magazine! What better way to celebrate than by focusing our small scales gallery this month on 1/48th scale! Just so we're all on the same page, 1/48th scale might be called quarter scale or quarter inch scale depending on where you live and who you do miniatures with. But for all of us small scalers, this scale is a BIG part of our miniature lives and collections!

In keeping with our outdoor theme this month, Jax Perrat has shared some photos of some plant life in 1/48 scale. Show below is the Soap Tree which is found in Mexico and other similar locales.



Jax also shares a gardening scene for those of you who like to spend your outdoor time in the garden.



Jax Perrat of Ceynix
ceynix.co.uk

Gina Zimmerman of Zimms Bears has wonderful quarter scale wicker outdoor patio furniture.



Gina Zimmerman
zimmsbears.com

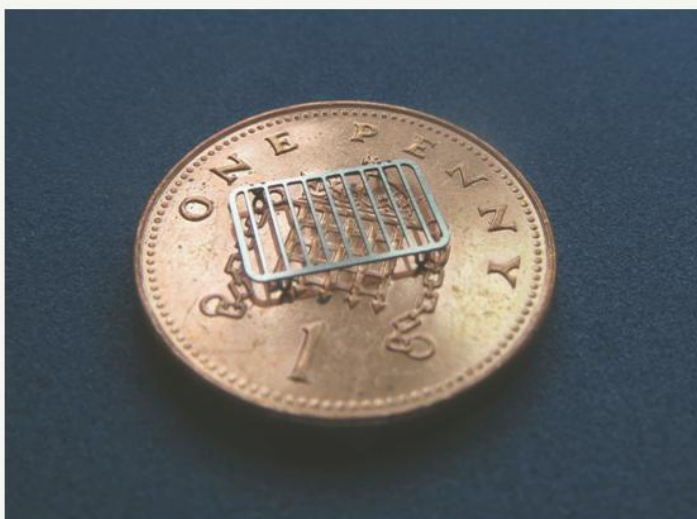
Moving inside, Pauline Everett has created these 1/48 dolls, Lizzy and Darcy, and accessories for them as well.

Pauline Everett
12thhousebridalcouture.co.uk



The Dollhouse Mall is offering these quarter scale kitchen accessories; a tiny set of kitchen utensils and a small rack for cooling your freshly baked quarter scale cakes.

The Dollhouse Mall
thedollshousemall.com



If your 1/48th scale people are tired after being outside all day, they're sure to get a good night's sleep in any of these beds by Miss Amelia. What little girl wouldn't love the pink chiffon bed shown to the right? To complement that is this lace and tulle bed in blue below.



The bed shown to the right features a cream colored silk while the bed below, made from a kit by Templewood Miniatures, features ivory lace. Or, for a bed without the canopy, take a look at the bed below and right with white lace, trimmed in pink.



Miss Amelia
missameliasminiatures.com

For something COMPLETELY different in quarter scale, take a look at this new collaboration between true2scale and Stewart Dollhouse Creations. If you're tired of the usual dollhouse, this pyramid, with all the trimmings is for you!



This is a close-up from the back of the pyramid.



The statues of Bastet were created by Barbara Ann Meyer of mini-gems just for this pyramid.



Kits are available for the furnishings, including the chest, bench and pillars.



true2scale
carol@true2scale.com
true2scale.com

Happy 48th to AIM and Happy 1/48th to all you Small Scale fans out there!

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Tips from Brooke Tucker
Classes:

- Classes:
- Use Yes glue to put wallpaper on walls.
 - Glue your wallpaper to poster board and then glue that to your room walls.

Tip from a Braxton
Payne class: Glue
a piece of
sandpaper
to a small square
piece of wood for
flat sanding and
rounding off edges.

TIP FROM A BETTERLEY CLASS: WHEN GLUING WALLPAPER OR OTHER ITEMS, USE A CATALOG OR MAGAZINE YOU DON'T WANT ANYMORE AND START GLUING ON THE FIRST PAGE. TEAR IT OUT WHEN YOU ARE FINISHED AND USE ANOTHER SHEET TO CONTINUE!

Send a Tip or
Hint to AIM
Today!

'Tips and Hints' is compiled from postings to the AIM group or from contributions from individual members.

To send in a tip you think others will appreciate,
e-mail Janet Smith at desertminis@gmail.com.
We don't attribute these contributions as many are
miniature "folklore" passed from one miniaturist to
the next, so knowing who thought of them in the
first place is a challenge!

Formatted by AIM Member, Janet Smith of
Desert Minis, Inc., www.desertminis.com.

A NEEDLEWORK SCRAPBOOK
BY
AIM MEMBERS



COMPILED BY KATHI R.
MENDENHALL
© 2013

There was so much to add to the album it required me to sort by fashion products in needlework, and home products in Needlework. In this, our second installment, we enjoy the fruits of the labor of out many needlework artist in Fashion. Next issue we will see wonderful home fashions.

The album cover from Viola Williams.

"When I consider young ladies of the Victorian era, I imagine them primly sitting at their needle work projects. Their work would be carefully critiqued by their mother or grandmother, so mistakes would not be easily overlooked.

"It was such thoughts that inspired me to make Elisa Lee busy perfecting her stitching talents. She is 1:12 scale young lady whose down-cast lashes are 'real' rather than just painted to her face. A tiny scaled cameo rests at her throat and piece of embroidered fabric is wrapped within the embroidery hoop.. She is seated on a wicker chair -- possibly enjoyed the sunshine from the porch of her mini home. "



Kathi Mendenhall

"The seams of this mid 1870's fashion are embroidered with trails of vines, while silk flowers are embroidered and appliquéd across the back and corsage. This gives quite an effect.

This ruffled ribbon adds fullness but today's fashions of *pick-ups* could be used with the addition of more fabric and the manipulation into tufts. "

NEEDLEWORK DEFINED

Needlework Defined:

All kinds of sewing, knitting, crocheting, embroidery, needlepoint, beading, braiding, appliqué, crewel, etc.

Laces Defined: Open-work fabric consisting of a network of threads—linen, cotton, silk, rayon, wool, metal or other fiber. Made by hand with bobbins, needles or hooks.

Merriam-Webster

Artisan Defined:

One that produces something in limited quantities often using traditional methods.

Tatting



My love affair with a needle and thread began before I even started kindergarten. My mother gave me a set of perforated cards with a large plastic needle and yarn and set me to play and entertain myself. I couldn't read but she showed me the running stitch, cross stitch, needlepoint and various other stitches on the large perforated cards, somewhat like Bingo cards. We have so many creative and talented needle artists that I thought it would be fun to share some of their work, and their words about being needle artists. I hope you enjoy this medley of our work. Kathi Mendenhall

Needle Defined:

Small, slender piece of steel used for sewing or embroidery; pierced at one end with hole or eye for carrying thread; pointed at opposite end to facilitate passing through fabric.

The definitions provided are taken from
Dictionary of Costume and Fashion
Historic and Modern

Mary Brooks Picken

© 1957 and again 1985 by Joann J Greener
& Elizabeth M. Houck

FASHION, SILK EMBROIDERY



Janine Crocker

"My miniature costume research has often led me to discover methods of creating trims, bows and ornaments that have been used since the 19th century or earlier. I love the fact that I am using the same techniques in 12th scale and enjoy the challenge of scaling down the original patterns. When I recently discovered some Victorian ribbon work, I realized that this would be beautiful in miniature and would give a depth to dresses and be perfect for embroidery work on hats and pillows, especially those of the 1920s period. Using the finest silk ribbons I have managed to adapt several of the stitches to 12th scale work and look forward to continuing to use this more of this fascinating medium in the future."

FASHION ECCLESIASTICAL WEAR



Janet Harmsworth

"Known as French Hand Sewing, these vestments are completed with 'entredeux' and lace edging. 1:12th scale Vicar with hand made bobbin lace around the bottom of his surplice."

(Entredeux - "between-two" - small ladder embroidered fabric is inserted between two fabrics to add stability and decoration when joining the fabric or lace pieces.)



Ann Kearney

"I had a commission a few years ago at a Dolls House Fair, when a lady described her wedding dress in great detail and asked me to crochet a replica, which I did, she was very pleased and so was I!"



Kathi Mendenhall

"When completing the couple you see here, I called on many stitching techniques. The lady's bodice called a stomacher is created using petite point over 45 canvas. The design is copied from the design in the fabric and marked off to follow on graph paper. The fabric itself is silk, but the pattern is borrowed from wallpaper and copied onto the silk using a copier.

The gentleman's frock coat was embroidered with Japan gold in the smallest gauge I could find. The design is meticulously copied, though in miniature some details are reduced. The inspiration for this set was found at the Kyoto Costume Institute. "

FASHION, MANIPULATION

*Janine Crocker
(both fashions)*

"The Mardi Gras mannequin has a bodice panel of silk tapestry embroidered with the same colors as the base to give a raised textured effect. Matching threads have been used to embroider tiny roses over the pleated trim on the overskirt."

"The bridal gown is an example of tucking on a larger scale to create fullness in the silk skirt."



Fabric manipulation is a an artistic process practiced by couturiers and artists alike. Textile designers use a variety of processes and techniques, including pleating, folding, gathering and many more, and have raised fashion to fine art in many ways. These fabric manipulations and other techniques help create innovative designs and work that can be applied to a complex textile, fine art or fashion or mixed media scenario.



FASHION, EMBROIDERY

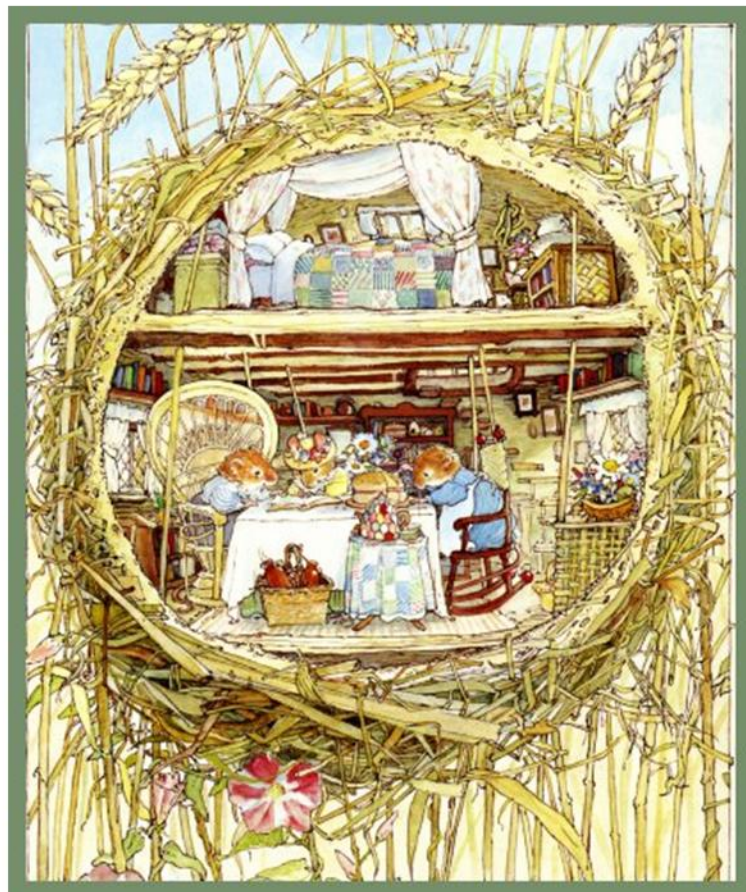


Christiane Lourier

Christiane created this dress in a class in Castine, Maine with the International Guild of Miniature Artisans. The class was taught by Jane Davies.

"This dress completely hand sewn," says Christiane, "not a drop of glue. The hem was embroidered with 56 leaves. The top is also interesting as it is ruched. The dress is NOT embroidered but hand painted. The class was a lot of fun!"

The dormouse house from Autumn Story in 1-144 scale



It is shown here totally for ideas on making, furnishing and landscaping the tiny dwelling. To look and read more not only on this but other Brambly Hedge homes, rooms and landscapes I can enthusiastically recommend these books, especially to sit and read with the little ones in your life, or your inner child.

To see more about these books and to read about Jill Barklem go to the official website at www.bramblyhedge.co.uk/

We are grateful to HarperCollins Publishers for permission to reproduce the illustration left.

Below are three different landscape options that could be made.

Tools and Materials for Basic House

Materials

- Ping pong ball
- Sisal
- Air dry clay
- Polymer clay for base if not using air dry clay
- Tacky glue
- Paper glue (such as Pritt stick)
- Acrylic paint to match colour of sisal chosen
- Lightweight card i.e. birthday card weight
- Tiny scraps of balsa wood or matchsticks
- Paints for beams, dry brushing sisal
- Foam board for base.
- Printies, paint and velvet paper of choice for flooring
- Templates



Note: can also use papier maché or other packing to make the level flooring.

Decorate floor

Three types of flooring shown in the picture: the one on the left – painted clay, the middle ball has a wood floor printable and the right ball uses velvet paper.

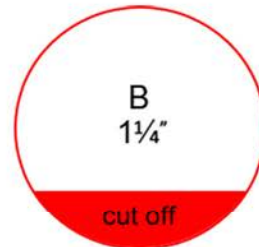


- Alternatively use the template to cut out a circle of your chosen material - check the template against the dried clay first, may have to make slightly larger or smaller to fit.
- Whichever is used be it printable, velvet paper or fabric, glue to lightweight card and then glue card on to the clay – this lets you move into position to check fit and also without tearing or wrinkling materials used.

Outer ball

The second floor just above half way mark from the base

Lower floor



Cut out a second circle in card, paint with brown acrylic and when dry cut pieces to make the beamed ceiling, (see following diagrams; alternatively use brown card to make the beams.)

Tip: can use felt nib pens, or water colour pencils or even cut from brown card

See pictures below

The floor should be a tight fit and should stay in place, but can be reinforced by using a toothpick and tacky glue to run a line of glue underneath where the ceiling and wall join.



Photo of floors

If putting in the windows or any other images, for example a hutch, this is the time to do it. You can use the printables in the tutorial or use your own.



The AIM Q&A



In a brand new regular feature, experts from Artisans In Miniature answer your questions

Q. What is the best glue to use for assembling porcelain doll kits?

A. There are several different glues you could use, but any multi purpose glue should work, I usually use either Uhu or Uhu power or white PVA glue such as Aileens tacky glue. The trick with both of these is to allow time for them to dry completely. If speed is needed then a glue gun can be used, I find them rather messy and you can easily burn yourself as the porcelain body parts can get rather hot. Another quick method that I use mainly on arms is to use tacky glue but add a drop of super glue before inserting the pipe cleaner into the arm or body.

**Top Topic!
Dolls**



Picture: Celts at the time of the Roman Conquest 55BC. From Teresa Thompson's 1/8th scale range. To see her full 1/8th and 1/12th scale ranges visit <http://www.costumecavalcade.co.uk>

Q. How can I remove glue stains from dolls' clothing/fabrics I'm gluing?

A. Although this does not always work, it works often enough to justify giving it a try. Begin by pouncing the stain with scotch tape. If the tape won't lift off the glue, try scratching it with the sharp end of a pin to loosen it. Then pounce again. Perhaps rubbing the glued portion against itself will help to break it down. Keep trying!

Q. What sort of wire should I use to make armatures for dolls?

A. For a dolls' house doll you should use 26 gauge wire, or even chicken wire!

Q. What plans do you have for your collection of miniatures after you pass away or are forced to move to a care facility?

A. If none of your relatives are interested in miniatures but you want to plan ahead then a great idea is to contact a local dolls/miniatures museum as that way not only does something great happen to that much loved collection you've spent so much time putting together but you can also be certain that it will be enjoyed by many.

Q. Can you please tell me how to drape curtains naturally? I've drawn them up at the top so they fit the window and I've tried to iron in pleats but they fall out very quickly with the bottom left and right corners sticking out at an angle and they don't look real.

A. Make a paper template of the window you want to hang the curtains on and placing this on a soft surface, maybe a cork notice board covered in plastic, pin the curtains over this starting out across the top. Now drape your curtains pinning them the same way and wherever necessary to drape the curtains just how you want them to be. Then spray them with hairspray until they are quite wet. Once dry they will hold the pleating for a very long time. If there are any tiny pin holes in the fabric just rub lightly with the tip of a pin and they will disappear.

Q. I have recently retired and would like to use my time to make my granddaughter a dolls' house. How would you advise me to proceed?

A. Depending on your level of previous experience in woodwork, there are two ways to move forward with your build. It's very easy to find wonderful dolls' house kits nowadays, which come in both decorated and undecorated form so you have the choice of the house being 'ready to move in' once built or being a blank canvas waiting for that individual design. Alternatively, the other way would be to find plans to build from scratch but this would obviously involve considerably more time and effort. Good luck!

Thank you to everyone whose questions and answers feature:

Janet Harmsworth,
Sadie Brown, Viola Williams,
Geoff Glen.



Formatted by Sadie Brown

Q. I am a big knitter and sometimes see tiny miniature things meant for dolls' houses and would love to have a go at them. Can you tell me if it's possible to buy such small knitting needles or do you have to make them yourself? I've tried using darning needles but always end up hurting myself. Also what would be the correct type of wool to use?

A. Yes, you can easily buy miniature knitting needles and if you put miniature knitting needles into a search engine you'll find lots of places. You should make sure that they are steel because anything so thin has to be strong so it doesn't sag and wreck the knitting. As for yarn, embroidery cotton that you separate into strands of whatever you want or any 1ply wool, acrylic or cotton yarn. I think you can get 1/2ply silk yarn but could also suggest sewing thread.

Q. My polymer clay will not accept oil based paint and I want to paint it gold. How can I overcome that problem?

A. You just need a buffer between the polymer clay and the oil based paint. Try giving it a coat of acrylic paint first. Then cover that with the oil based gold paint.

NEXT ISSUE!

In Issue 49 we'll be answering your questions & problems on

Decorating & Soft Furnishings In Miniature

so e-mail us at

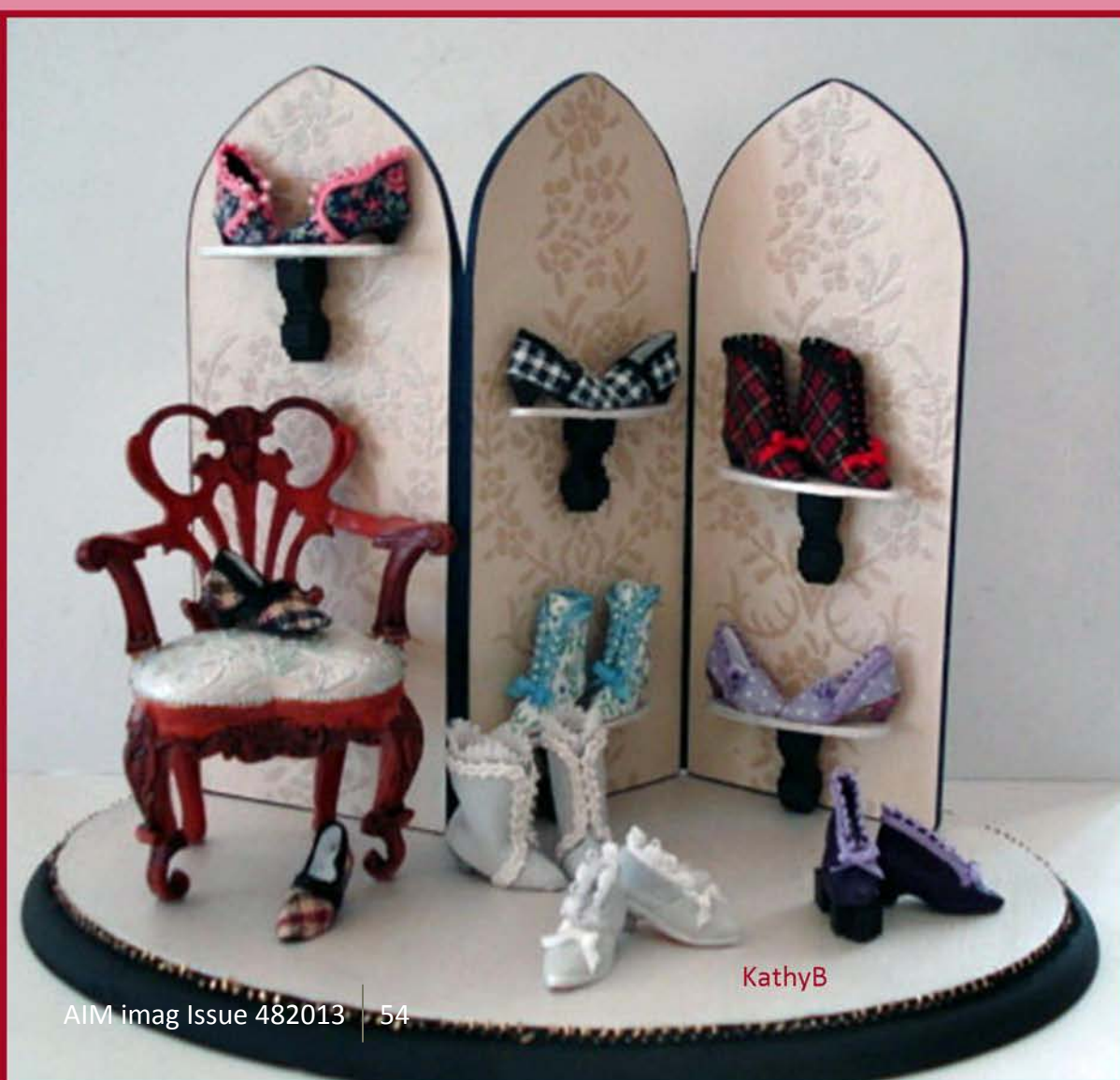
aimimag-questions@yahoo.co.uk



Shoes & Boots

Shoes!

I love them – the more strappy, sparkly, ridiculous the better. I confess to sneaking high heeled silver sandals from my sister's bedroom and parading around in them at about eight years old. When I was old enough to have a little money it would be spent on totally impractical footwear – I felt no pain or shame.



Now I am a lot more grown up I sadly tend towards the more sensible but still admire the wonders created by designers. These days I am able to indulge my craving through the beautiful work of AIM members' miniature shoes.

October seems timely for this confession as St Crispin's Day is on the 25th – he was the patron saint of shoes, and hails from Rome around 350 AD. He converted to Christianity and had to flee to France where he

KathyB



KathyB



Angelique Miniatures



Gail St Clair



Francesca Vernuccio



Gail St Clair

made shoes by night and preached by day. He met an unpleasant end by being beheaded in 288AD. The English equivalent is St Hugh, who also made boots and shoes to support himself while preaching the Gospel, and who was also martyred for his faith'.

My limited research informs me that cobblers' tools became known as 'St Hugh's Bones'. We also have developed many shoe-rooted idioms such as 'if the shoe fits...' 'tough as old boots', 'when the shoe is on the other foot' etc.

Some early human sensibly worked out that having something between foot and ground was a good idea – well done that person.

Photographs © the individual artisans 2013
Text and formatting © Sally Watson 2013

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NEW AUTOMATED REMINDER!

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The Tudor World in Miniature

Shakespeare grew up in the small market town of Stratford-on-Avon in the middle of England. His father was a glove-maker, with a solid merchant house in the town which would almost certainly have had a garden for herbs and vegetables, and maybe a small orchard. Being a country lad, when not confined to the schoolroom, he would have roamed the river bank and the fields and woods all round the town. There is abundant evidence in his writings of a love for and close knowledge of nature and especially flowers, both cultivated and wild.

Shakespeare's birthplace on Henley Street, Stratford, which dates from the 15th century. The engraving by WJ Linton shows it after the brick which had been used to refront the house around 1800 had been removed, but before the major restoration and extension work seen today was done. Taken from a drawing by Edward Duncan which appeared in *The Illustrated London News*, September 1847.



A look at the particular flowers that Shakespeare mentions will give us a good idea of what bloomed not only in most of the gardens of his time, but also of the varieties that were common in gardens dating back to the Middle

Ages. It is true that exotic new species were introduced in the later Elizabethan and Jacobean periods, the result of expeditions to the New World, but they would have been found only rarely and only in the gardens of the very rich.

... and there is pansies, that's for thoughts.

Hamlet, Act 4 scene 5



Why does Ophelia in her madness associate pansies with thoughts? One theory is that the name comes from the French 'pensée', meaning 'thought', and the flower was so called because it looks like a face nodding forward as if deep in thought.

Shakespeare's pansy was not the large variety we know today - they were developed by the Victorians. The Tudor pansy was a modest little flower, the *viola tricolor*, and it had (and still has in some places) many names: heartsease, three faces under a hood, tickle my fancy, johnny jump up, and love in idleness.

Yet mark'd I where the bolt of Cupid fell:
It fell upon a little western flower,
Before milk-white, now purple with love's wound,
And maidens call it love in idleness.

A Midsummer Night's Dream, Act 2 scene 1

Three: Shakespeare's Flowers

by AIM member Marianne Cook



...daffodils,

That come before the swallow dares, and take
The winds of March with beauty.

The Winter's Tale, Act 4 scene 4

The daffodil was considered to be the harbinger of spring, the name likely deriving from an old English word 'affodyle', meaning 'that which comes early'. In Shakespeare's time they had several names, including daffydowndilly and daffodilly. When Perdita describes the daffodil as 'taking' the winds of March, she is using 'take' in the Elizabethan sense of to charm or bewitch.



Some of Shakespeare's plays refer to flowers only seldom; maybe when he was living and working in London country images came less readily to mind. But some of his later plays, written perhaps as the attractions of city life and the theatre waned, and especially after he moved back to Stratford in 1597, to New Place, (actually more than 100 years old and the second largest house in the town), are full of them.

For most of the population, the primary function of a garden was practical rather than recreational. This is not to say they did not contain flowers -

many plants we might think of as purely or primarily decorative were grown for use in cooking, in salads and preserves, for use in medicines, and strewing on the hard floors - a kind of natural carpet and room freshener.



daisies pied

All but the poorest hovels would have had at least a little bit of ground to grow herbs and a few vegetables. The garden was essential to supply herbs for the kitchen to add savour to food, sweet-smelling flowers and greenery for strewing, and the ingredients for making domestic remedies. The Tudor housewife needed to be well versed in the art of 'simples'. And in an age where most people probably believed to some degree in witchcraft, medicine and magic were closely related, and the garden might also provide the wherewithal for love potions and even more sinister recipes.

Hot lavender, mints, savory, marjoram
The marigold, that goes to bed wi' th' sun,
And with him rises weeping; these are flow'rs
Of middle summer.

The Winter's Tale, Act 4 scene 4



We love lavender particularly for its fragrance. In the past it was valued, as today, for scenting linen, drawers and cupboards; it was also used as a 'strewing herb' among the rushes that covered the stone or dirt floors, to sweeten the room. From the 12th-16th centuries, strewing herbs (and flowers) would have included, in season, sage, tansy, violets, roses, mints, pennyroyal, winter savory, marjoram, hops, germander, sweet fennel, cowslips, lady's-mantle, balm, basil, costmary, lavender, juniper, rosemary, chamomile, daisies, lavender cotton, and sweet woodruff. The Elizabethans also used lavender in food dishes for its 'hot' flavour.

Marigolds, often called Mary-buds in Shakespeare's time, after the Virgin Mary, were used in cooking, in hot broths and in salads. Other flowers for salads included rose-buds, cowslips and rosemary, and the leaves, stems and flowers of herbs might all be included. It is on record that a salad for Queen Elizabeth's table contained thirty-five different ingredients. Herbs and flowers might also be candied (preserved in sugar with rose-water) as a sweet dish. Marigolds were valued too for their healing properties, and were used in healing lotions (eg for sprains) and ointments. For Shakespeare this lovely flower often figures as a symbol for a period of golden glory that cannot last.



Great princes' favourites their fair leaves spread,
But as the Marygold at the sun's eye,
And in themselves their pride lies buried,
For at a frown they in their glory die.

Sonnet 25



I have seen roses damask'd, red and white,
But no such roses see I in her cheeks...

Sonnet 130

Shakespeare mentions the rose in his plays and poems more frequently than any other flower, demonstrating how important it was to him, as to the gardens of the period.

In Henry VI part 1 Warwick (the Kingmaker) describes how the red and white roses came to represent the warring houses of York and Lancaster (an apocryphal story):

*And here I prophesy: this brawl today,
Grown to this faction in the Temple garden,
Shall send, between the Red Rose and the
White,
A thousand souls to death and deadly night.*

Henry VI part 1, Act 2 scene 1



The red rose was the Rosa Gallica Officinalis, the Apothecary's Rose, believed to have been brought to Britain from the Crusades in the 13th century, and more a deep pink colour than a true red. As the popular name suggests, it was vital ingredient in many remedies and widely grown. The white rose was the Rosa Alba, established in Europe by the 15th century. These are old roses, with open petals sometimes revealing a beautiful contrasting centre, rather a modern tea-rose shape, with exquisite, subtly varying scents.

When Henry VII came to the throne, defeating the Yorkist Richard III at Bosworth in 1495, he adopted a combined version of the red and white roses as the emblem for the new royal house of Tudor, signifying an end to the Wars of the Roses. While the Tudor rose was a heraldic device, there were (and are) real varieties that combine the red and the white; my favourite is the striped Damask rose, Rosa Mundi. Legend purports it was named after Rosamund Clifford, 'The Fair Rosamund', mistress of Henry II in the 12th century, who was murdered - stories improbably suggest - at the instigation of his Queen, Eleanor of Aquitaine.

...the fairest flowers o' the season
Are our carnations, and streak'd gillyvors
Which some call nature's bastards.

The Winter's Tale, Act 4, scene 4

Carnations, *Dianthus Carophyllus*, have been grown in Europe for at least 2000 years, and were introduced to Britain by the Romans. By

Tudor times, they were already a very old garden favourite. There is a lot of confusion around the use of the names 'carnation' and 'gillyflower'; frequently 'gillyflower' seems to denote a whole group of summer flowers (including carnations, pinks, stocks, sweet

Williams, sweet rocket and often

wallflowers) that bloom in summer,

'gillyflower' deriving from the French

'Juillet', hence 'July Flowers'. It is a theory

dating back to the period and one that that

makes sense, French being the language of the Court

in medieval and Tudor times, and widely spoken. The distinction Perdita makes between carnations and 'streak'd gillyvors' suggests she is using gillyflowers to refer to the smaller dianthus or clove pink which often has centres or frilly edges in a contrasting colour.

Why were wallflowers also called gillyflowers? We tend to think of them as spring rather than summer flowers, though they flower in my garden well into July and August. Possibly it derives from their French name, *giroflée des murailles*. But whatever they were called, they certainly featured in Tudor gardens; there is evidence of that dating from much earlier. They can be seen, for example, in the 'milles-fleurs' (thousand flowers) backgrounds popular in medieval tapestries .

A 'gillyflower rent' was a peppercorn rent levied on properties from medieval times, and in this case the reference was probably to the dried bud of the clove pink, used for its spicy odour as 'sops in wine' to replace the costly clove of India. It was traditional for the bride and groom to drink sops in wine as part of the marriage ceremony in the church.





Bring hether the Pincke and purple Cullambine,
With Gelliflowres;
Bring Coronations, and Sops-in-wine
Worne of Paramoures:
Strowe me the ground with Daffadownhillies,
And Cowslips, and Kingcups, and loved Lillies:
The pretie Pawnce,
And the Chevisaunce,
Shall match with the fayre flowre Delice.

A Ditty, In praise of Eliza, Queen of Shepherds,
Edmund Spenser 1552-1599

This verse from his poem to 'Eliza Queen of Shepherds', (from the *Shepherd's Calendar: April* which was "purposely intended to the honour and prayse of our most gracious soveraigne, Queene Elizabeth ") by Shakespeare's contemporary, Edmund Spenser, cites pinks and purple columbines, carnations ('Coronations'), clove pinks ('sops-in-wine'), daffodils, 'daffadownhillies', cowslips, kingcups, lilies, pansies (the 'prettie pawnce'), and the iris ('flowres delice'). We are definitely in the realms of fantasy, if all these are blooming at the same time, but the verse proves they were all well known in the gardens of Shakespeare's time.



Finally, a word about pots. The humblest gardens would probably only contain plants growing directly from the ground, but unglazed terra cotta pots, familiar in the ancient world, were growing in popularity in Renaissance

Europe. Unless you are making a grand Tudor garden, keep to quite simple designs, and your pots will look right.

Researching this article, I found a great site which gives lots of information about typical Tudor gardens. Cressing Temple, Essex,

originally two large 13th century timber barns attached to a monastery, has a Tudor walled garden, the result of 'painstaking research and archeological excavation'. Do have a look at: <http://www.cressingtemple.co.uk>. It's joined my list of places to visit.

written and formatted by Marianne Cook,
www.mariannecook.com
Text and images © 2013

(All the miniature flowers shown are in 1/12th scale)

The pots in the photographs are by Mark Brooker and Braxton Payne

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The allotment has long been a popular form of vegetable and fruit gardening in the UK for town dwellers and those with little or no garden.

Jax Perrat of Ceynix provides us with a brief history of allotments



Ceynix 48th scale above and left

Must pop down to the Allotment.....

This quick run through is designed to give you some idea of what to expect with your period house.

Before allotments the Saxons would clear a field of woodland which would be held in common, meaning that anyone could use the land.

Then the Normans came . . . They conquered and seized land for their own use. That which peasants kept meant that products grown were often given in tax.

Those who had become rich through enclosure now had to pay an ever more burdensome Poor Law tax. Suddenly, the solution put forward by reformers, of land grants to the poor, seemed like a good idea. It was seen as a way to restore the old social order, reduce the Poor Law tax and help the hungry to help themselves: a sort of grow-their-own charity.

By 1793, there was an extensive movement to provide the labouring classes with a portion of land. However, in the beginning, things did not go too smoothly. By 1805, the interest in land provision for labourers had receded because of improved harvests and more stable food prices. Consequently, the movement failed, and although lobbying continued, by 1829, there were only a total of fifty-four allotment sites recorded.

By the summer of 1830, the position of the farm labourer had again deteriorated to the point where unemployment was rife and many workers were on the brink of starvation. A series of riots ensued, with the



Ceynix 48th scale

farmers and their new threshing machines the main targets of the rioters. It was no surprise, therefore, that at this time, the movement really took off. Over the next forty years, the allotment movement grew to 242,542 sites covering 58,966 acres.

1845 The General Enclosure Act made the provision of allotments for the landless poor compulsory. In some urban areas, gardens appeared for the poor to grow their own food.

New Food: - Tomatoes were brought over to Europe from Mexico around 1550 but were considered ornamental. As a member of the nightshade family they were considered poisonous, however the Italians used them for food around 1830s, so they became popular by around 1900 when many Italians migrated to the US and Europe.

Up until the 1908 Act allotment the smallest size for a plot was 20 rods, and ranged from this one eighth of an acre to 4 acres in size (i.e. 640 rods/poles). The 1908 Act led to these smaller plot sizes to differentiate them from smallholdings.

A rod is 5.5 yards (5.03 metres).

1 pole = 1 rod = 1 perch = 16 ½ feet.

A chain = 4 rods = 22yd (20.12m) and is the length of a cricket wicket.

A furlong = 10 chains. A mile = 8 furlongs.

An acre is the area of land that could be ploughed in a day, being a furrow long (furlong) and a chain wide, or 160 square rods.

So in 1908 the standard size for an allotment became 10 rods.

(Plot sizes are measured in rods, an old Anglo-Saxon unit so-called because it was the length of the rod used to control a team of eight oxen. A 10 rod allotment is 10 square rods in area, $10 \times 5.5 \times 5.5 = 302.5$ sq yd (253 sq m). In metric units, a 10 rod allotment is one fortieth of a hectare: in imperial units it is one sixteenth of an acre.)



Mags Cassidy 12th scale



Ceynix 48th scale

Brief précis of **Small Holdings and Allotments Act 1908**

Consolidated all previous legislation and laid down basis for all subsequent legislation.

Placed duty on local authorities to provide sufficient allotments, according to demand. Also makes provision for local authorities to purchase compulsorily land to provide allotments.

The 1908 Act is important because it established the framework for the modern allotments system. But most important because it established the standard size for an allotment.

Although the 1908 Act differentiated between an allotment and a smallholding many people still kept animals on their allotments: pigs / sheep / goats / hens / bees.

Most farms also kept sheep and dairy cattle, and even holdings of less than 20 acres had common rights for cows or bullocks.

Under this act Councils must provide allotments if six or more people make a request and notice boards appeared for the first time.

Land Settlement Facilities Act 1919

This Act was mainly to assist returning servicemen and opened up allotments to all, not just 'the labouring population'. It also made metropolitan borough councils allotment authorities for the first time. You might then find men in uniform remnants working on the allotment.

Allotments Act 1922

This Act was established to provide allotment tenants with some security of tenure. It also provided tenants with greater compensation at the termination of their tenancy and limited the size of an allotment to one-quarter of an acre, specifying that it should be used mostly for growing fruit and vegetables.



Ceynix 48th scale

So although the 1922 Act stated mostly fruit and vegetables (in fact specified as 90%) flowers could still be grown and edible ones frequently were.

Allotments could previously be taken part way through a season regardless of the work that had been put in and food that was growing. Hence you could have a scenario where an allotment is being demolished despite being half way to harvesting, or even fully ready. The limit of size mean that you could still have a mixture of sizes of allotments in one place - from 10 rods up to $\frac{1}{4}$ acre.

The **1925 Allotments Act** required local authorities to recognise the need for allotments in any town planning development. It established 'statutory' allotments which a local authority could not sell or convert to other purposes without Ministerial consent. This Act was intended to facilitate the acquisition and maintenance of allotments, and to make further provision for the security of tenure for tenants. It also stated that local authorities had to establish Allotment Committees— thus started committee huts and reasonable notice boards as well as events like seed and harvest swaps.

Then along came the second world war: Because of this and food rationing the Government expected

everyone to grow as much food as they could. They started a campaign which carried the now famous foot and spade logo. It was not initially called Dig for Victory, but went under various names such as Grow more Food;



Dig for Peace, At the outbreak of war we were only producing around 1/3 of our own food. Links were forged between the allotment army and servicemen with advertising such as Beans as Bullets; Vegetables for Victory; Cloches versus Hitler.

People were encouraged to grow what they liked to eat. The mainstay crops were : potatoes, turnips, carrots, parsnips, runner, dwarf and broad beans.

Shallots, onions, tomatoes, marrow, radish, parsley, cabbage, Brussels sprouts, Sprouting broccoli, Kale,

Swede, Globe beet, Spinach, Lettuce. Other crops such as Artichokes, Rhubarb, Chervil, Savory, Chives, Thyme, Marjoram, Tarragon, Basil, chard, raspberries, asparagus, chilli peppers were also grown by established gardeners. Unusual plants such as Ribwort Plantain were grown because a tea from the leaves was used for cough medicine. However, some crops were discouraged, for example. Asparagus was a luxury which took too much space for a crop. Cauliflower and celery were considered difficult and cucumber provided insufficient nutrition for care they took to grow.



Ribwort Plantain

The W.I. had access to a good seed supply that was given to them from the Canadian W.I. as a gesture of goodwill. Varieties included (Zucchini) courgettes and Mange-tout.



Pre-war most bacon was imported so ham and bacon were amongst the first items to be rationed in January 1940 at 4oz/week. However, government registration for slaughtering pigs led to 'secret pigs' and allotment pig clubs – all scraps collected for them.

1940 also saw the distribution of Anderson Shelters which were dug into the ground and crops were often grown over them.

Mags Cassidy 12th scale

In 1941, because of the war, many horses were sent to the army which led to a shortage of manure. It was at this time that Mr E Brown, who had seen compost heaps in India, really started their usage in the UK. Although some keen gardeners may have had them prior to this, they were not a common sight.

In 1942 the Government produced the first artificial commercial fertiliser – Growmore which they had to advertise extensively since most of the population did not realise that the soil had to be fed. H Dyson (who later authored many books in the 1970s about rabbits) urged the government to aim for 25,000 rabbit keepers, each having 4 does and 1 buck, and suggested this would produce nine million pounds of meat a year. A good aid to meat rationing.





In 1945 the Ministry of Agriculture produced a series of guides called the Allotment and Garden Guides which came out monthly over the course of one year to produce an annual guide. These came from their wartime base at the Berri Court Hotel, in Lytham St. Annes, Lancashire. However between 1940 and 1944 they had produced 26 leaflets on a range of topics ie Window Box Gardening and Potato Blight. In 1947 the Americans sent parcels of seed to the UK. Contained in these were a couple of strange, unknown vegetables – sweet corn and squash.

Then came Restoration - as exception defence regulations were gradually lapsed so requisition land began to be returned to private landholders and fewer plots were available. Despite rationing and shortages public parks, squares and private land were rapidly returned to their original use.



Pauline Coombes 48th scale

By 1948 austerity and food shortages dragged on. The Ministry of Agriculture encouraged people to retain plots that were not on private land and 'Dig for Plenty' was launched along with 'Sow for Security', 'Plot for Peace', and 'Grow for Brighter Days'. None of these were as successful as Dig for Victory.

1950 saw a further allotment act:

This included:

- amendment of the provisions relating to rents that may be charged for allotments;
- extension of period of notice to quit to 12 months for allotment gardens;
- compensation payable to plot holder at whatever season of the year a tenancy terminates;
- making plot holders who have allowed their plot to deteriorate through neglect liable to pay compensation on quitting; and
- allowance of certain forms of livestock (hens and rabbits) to be kept although this can be, in some cases, restricted by local by-laws.

So note that all the time through the acts, security of tenure is being added. However, it also meant that allotments in disrepair could be terminated.

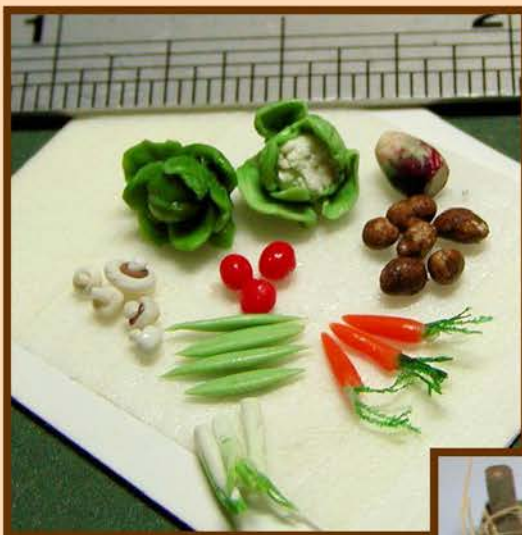
After the war ended and particularly when UK rationing stopped in 1954, demand for plants dropped as food became easier to buy again. So allotment popularity dropped off. Aside from a brief spike in the 1970s inspired by the television comedy *The Good Life*, the decline continued until the end of the century, abetted by rising prosperity. At the same time, high land prices tempted local councils to sell off unused allotments to housing developers

The Local Government Act 1972 amended the allotments legislation in a number of matters of detail, for example, removing the requirement upon local authorities to establish allotments committees.

The lowest point was the 1990s.

From around 1999 TV has much to do with the re-emergence of allotments and later, of course, recession.

Wiltshire officers say that their survey of allotment managers shows that the demand is driven by celebrity, sold by celebrity and it is misrepresenting what working an allotment involves. People are coming in with unrealistic expectations driven by the media. Nonetheless, their popularity rolls on.



Pauline Coombes 48th scale



Pamela J 12th scale



Mags Cassidy 12th scale

Text © Jax Perratt www.ceynix.co.uk 2013
Photographs © the individual artisans 2013

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Formatted by Sally Watson



A Miniature Eye On The Hebrides...



*With Sadie Brown
Of Homewardflight*

There's a wonderful entrepreneurial spirit in the Hebrides and when that can be combined with preserving or restoring an Island way of life then so much the better! In days gone by there were hens to be found loitering outside nearly every home but even in the Western Isles the immigrant egg from the production line was to be found cooking its way into egg cups as time marched onwards. So, the Hebridean Hens are fighting back! Embracing the traditions of the past whilst laying the foundations of the future hens are renting themselves out to Islanders as part of the wonderful Rent-A-Hen scheme. This means that the not so humble local egg is back on the map. The hens are keeping a very important way of life alive and unbeknownst to them are also keeping their miniature counterparts extremely busy (no 'eggstremely' pun here. Oh no, not a cracking idea!), as reflected in these 1:12th scale eggs which are freshly



plucked from the hen house.

If you're making something that looks different on the inside, such as bread or any of the infinite places your culinary imagination takes you then it has always been my motto to show it and when you're making eggs there does, of course, have to



be one that gets broken! This allows for lots of fun in creating the egg white and the yolk but going that extra mile and adding that extra detail is even more fun and the broken egg here had to include the “germ”! A tiny thing but something that would be there were it a Rent-A-Hen egg so why not in miniature?!

The not so
humble local
egg is back
on the map



Even the winds of Autumn can't blow this issue past without mention of the time of year too! From the 1st of January onwards there is literally barely a day goes by when I don't look forward to starting work on that year's Autumnal miniatures! There's a

brilliance in the colours of this time of year that makes the Island such a wonderful place to be, both at and away from the worktable! The leaves turn golden a little later here on Skye than further south as Spring always follows a bit after everyone else (There's no surprise to find stragglers from the Swallow community still arriving at their journey's end at the end of June!) but from the moment I see the heather on the hillside slopes outside the worktable window the sadness at the end of Summer is soon tinged with the gold, burnt orange and yellow of the joy found in the new season! So, don't feel

that this is just the time when the warm weather clothes are put away for another year and we join the hedgehogs in hibernation until it's time to make those miniature ice creams again next year. It's also the time to enjoy the nature around us - both in miniature and outside our own front doors and that includes the 1/12th scale miniature garden bonfire I'm working on as I write this!



Text & Photographs © Sadie Brown

<http://www.homewardflight.co.uk>

Formatted by Sadie Brown

HUNTIN', SHOOTIN' AND FISHIN'

The origins of hunting for survival are lost in time. Hunters wielding clubs or bows and arrows in pursuit of food animals are painted on ancient cave walls. Archeological remains reveal evidence of prehistoric communities which survived by fishing. But it is hunting for sport, which also has a long history, that is of relevance to miniaturists.

FALCONRY

Hunting small quarry with birds of prey has a long history, probably dating back as far as 2000 BC in the Middle East. In Europe, it was the privilege of the rich and noble, with strict hierarchical rules governing who in society could own each sort of bird. It remained popular until the 17th century, when firearms came into general use, but in more recent times, there has been an upsurge of interest and there are clubs in Europe and the US for devotees of the art.



from *The Falconry Book of Frederick II*, c1240

AN EAGLE FOR AN EMPEROR
A GYRFALCON FOR A KING
A PEREGRINE FOR A PRINCE
A SAKER FOR A KNIGHT
A MERLIN FOR A LADY
A GOSHAWK FOR A YEOMAN
A SPARROWHAWK FOR A PRIEST
A MUSKET FOR A HOLY WATER
CLERK
A KESTREL FOR KNAVE.

from *The Boke of St Albans*, 1486



2

1-3 Francesca Vernuccio, *Mounted Deer Head, Falconry Vignette, and Lures*, The hunter attaches pieces of meat to the lure then rotates it over his head so the bird flies after it to eat.

4 Teresa Thompson, *Hunting Pink*



3



4



COMPILED BY AIM MEMBER



ELIZABETH MCINNES

HUNTING

Hunting on horseback with dogs has a long tradition - it was practiced in Celtic Britain even before the Romans arrived. Prey ranged from martens to red deer.

The use of hounds trained specifically to hunt fox seems to have first occurred in the late 1600s and the sport developed further in the eighteenth century when special hounds and horses were bred to handle the English countryside. The sport was popular enough that red fox were introduced to colonial US and Australia just to satisfy the desire for the hunt.

The fox hunt is a very ritualized sport, with people filling specific roles. Though we tend to think of fox hunters as wearing scarlet coats (properly called pinks), in fact, few riders get to wear them. People who fill a few specific

positions get to wear them; others must be invited to do so by the Master of Foxhounds. It is an honor. Most riders tend to wear black coats. No one knows when or why the scarlet coats came to be called pinks. There are several theories but none have been proven.



5



6



5 Linda Cummings,
*Pair of
Mallard Drakes*

6 Carol Lester,
Hunting Scenes

7 Linda Cummings,
*Huntsman
and Master
of the Hunt*



7

BIG GAME HUNTING

The origin of hunting for large game animals goes way back in time. Early man hunted the woolly mammoth at least as much as 1.8 million years ago; cave paintings depict them bringing down these wonderful giants with spears or by pushing large rocks onto them over cliff edges. That was for food, of course, but archeological findings in Ukraine suggest that Neanderthals also used their bones to build shelters.

In modern times, big game hunting was principally associated with the what are known as Africa's *Big Five* species - lion, African elephant, Cape buffalo, leopard and rhinoceros, along with tiger and rhino in India. Most of these, happily, are protected now (sadly, not always successfully). Today in many parts of the world big game hunters shoot kudu, antelope, hartebeest, moose, elk, deer, bear and bison.

For the miniaturist, big game hunters, their gear and their trophies are all appropriate for many period properties, and animal skin fabrics are very fashionable at the moment for modern settings.





TAXIDERMY

Over the scope of human history, taxidermy is a fairly recent craft. Though animal mummies have been found in Egyptian tombs, and man has preserved skins for clothing for thousands of years, the art of preserving game for science, wall displays and other uses doesn't seem to have developed until the Middle Ages. Even then, it was a rare craft, mostly used by astrologers and apothecaries. (Some of the resulting mounts were very strange indeed.)

While most of us picture medieval castles with lots of trophies on the walls, in fact those trophies were probably added at a later date to the castles. The craft was a little more common in the 1700s, though few people except naturalists owned stuffed animals. Once books were published in the mid 1700s on methods for preserving animals, the craft became more common, but even then, few people owned them.

Taxidermy became very popular during the Victorian period and has continued in popularity in more modern times. Preservation methods have improved over the years, as has the accuracy of the resulting mounts. These days, trophy mounts and game rugs can be bought on the Internet.



8 Janet Harmsworth, *Colonial Raj Hunter*

9 Francesca Vernuccio, *Boar's Head*

10-13 Pearl Hudson, *Bear Skin Rug, Furred Standing Bear and Elephant's Foot Umbrella Stand*

12 Carol Lester, *Zebra Head*

14-15 Francesco Vernuccio, *Hunting Collection and Moose Head*



HORN AND ANTLER FURNITURE

Animal prints as a fashion statement really hit their stride in the 1950s, but of course have been used throughout human history. Man has been wearing animal skins for thousands of years. Exactly when animal prints became a motif in fabric and textiles seems to be unknown but there was a period in the late 1700s when zebra stripes were the hottest thing. The period became known as Zebra period.

ANIMAL PRINT TEXTILES

Animal horn and antler furniture has been around for a long time. It was made in Germany as early as the 1830s and some of those pieces were exhibited in 1851 in London. It became all the rage, and by the end of the 19th century was being produced in the US as well. Its popularity waned in the 1920s, but has had a recent resurgence.



16



18



17

19

16,18 Francesca Vernuccio, *Zebra Skin textile and Horn Chair, Leopard Skin textile and Horn Chair*

17 Ludwina Akbulut-Van Oosterwyck, *Hand Knotted Carpets and Petit-Point Pillows*

19 Janet Granger, *Kit for a Tigerskin Rug*

20 Carol Lester, *Gone Fishing Sign*

21 Janet Harmsworth, *Angler*

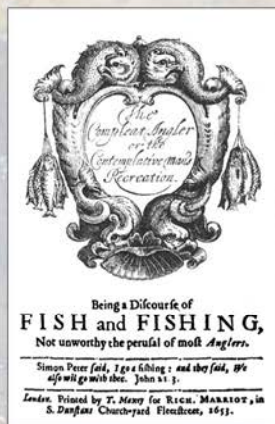
FISHING

The practice of fishing is at least 40,000 years old. Early man probably used spears and clubs to get his daily fish. The sort of equipment we use today is of more recent vintage, though by no means modern. Ancient Egyptians used hook and line, as well as harpoons and nets.

Though there are plenty of references to fishing in ancient literature, very little of it goes into detail and much of our understanding comes from ancient art.

There is some disagreement exactly when the first recorded use of an artificial fly occurred, but it seems to have been sometime in the first two centuries AD. So it is an ancient art indeed!

The first major reference to fishing as a form of recreation came in 1496 in an essay, *Treatyse of Fysshynge wyth an Angle*. Though the essay was popular, recreational fishing didn't really take off until Isaak Walton wrote *The Compleat Angler, or The Contemplative Man's Recreation* in 1653. That book became the standard for fishermen - more than 300 editions have been published in the years since. It has only been out of print once in 400 years, and is the third most re-printed book in the English Language - only the Bible and Shakespeare have been through more editions.



The earliest reference to a fishing reel is in a 4th-century A.D. Chinese work, *Lives of Famous Immortals*. The first visual reference is in a Chinese painting from 1195. The first English depiction of a fishing reel doesn't occur until 1651.

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Images © 2013 the respective artisans

Janet Harmsworth, Mini Mannequins, www.minimannequins.co.uk

Francesca Vernuccio Miniatures, www.francescavernucciominiatures.it

Teresa Thompson, Costume Cavalcade, www.costumecavalcade.co.uk

Linda Cummings, Linsminis, www.linsminis.com

Pearl Hudson, Literature in Miniature, www.literatureinminiature.co.uk

Carol Lester, The Dolls House Mall, www.thedollshousemall.com

Ludwina Akbulut-Van Oosterwyck,
http://dekorativ.tripod.com/doll_house_miniature_carpets

formatted by Marianne Cook



Step 1. If you're going to have nuts in your brownies, start by making those nuts out of the polymer clay. Roll the clay out in some snakes and bend those so you get a lot of different curves on the surface. If you're skipping the nuts, start with step 4.

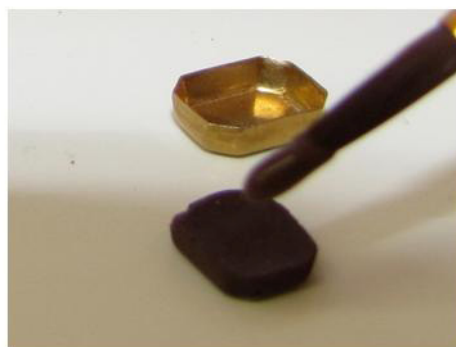




Step 5. If you have a little mold release, spray your pan with it. You can also dust it with a little baking soda at this point. Then, press your brownie batter into the pan and let dry. Follow the instructions on your package of clay for drying.



Step 6. With a pin, pry the brownies out of the pan. If they stick, just do the best you can. If you added the paint to the clay, they can be a bit sticky, but most of them are going back into the pan anyway, and will be frosted, so if they do break apart when removing them from the pan, you can just glue them back together with a tiny drop of glue. Now frost them with the glossy brown fabric paint.



Step 7. Let these dry and then, with a razor blade, cut off a piece. Glue this to your plate and then glue the remaining brownies back into your pan. In the photo shown here, I glued three pieces to a plate for serving, but in the photo at the top, there is just one on the plate. It's up to you and depends on how many people are joining you at your miniature outdoor feast!



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Website: desertminis.com



The Miniature... **GRAPEVINE**

Forthcoming shows

METRO MINI MAKERS 30TH SHOW & SALE

Friday, May 16, 2014 from 4 - 8 pm

Saturday 10 am - 4 pm at

The River Center, 136 E 3rd Street, Davenport, IA.

For more information call Karen 309/797-6489
(dealer & show) or Jo (309) 738-9564 (workshop &
show) Admission is only \$5 adults

ON-LINE SHOW

The next on-line show organised by Shelley Norris is
on the 8th - 11th November. You can catch it at

wondersinminiature.weebly.com/

The Online Miniature Shows that are held twice a
year have become so popular both with guests and
dealers that Shelley has decided to try a November
show also. This show will hopefully become the
SEASONAL one of the three, showcasing and
highlighting Seasons and Holidays from around the
world.

OTHER SHOWS

Viola Williams along with a couple of other
miniaturists is hoping to add dollhouse items to
a functioning doll and antique show being held
in Anaheim, Calif. (near Disneyland). If anyone
is interested in becoming involved as a dealer or
shopper, please contact Viola at dollsmini@aol.com

JANE LAVERICK

New from Jane Laverick (they had their first outing
at Miniatura) is a range of three dimensional paper
pictures. Jane says these original sculptures weigh
next to nothing and don't cost much either because
we all need a little light relief.

www.JaneLaverick.com



CEYNIX MINIATURE TREES

In the new Ikea advertisement, featuring a
dollhouse, the trees were made by Ceynix. One on
the windowsill and one with the dollhouse, made to
their specifications and from their photos.

If you are in Ireland you may shortly see a Spar
advertisement also featuring trees by Ceynix. Again
made to their specification.

Jax Perrat, Ceynix
www.ceynix.co.uk
Jacqui@ceynix.co.uk



Grapevine Prepared by AIM Member Malcolm Smith
malcolm@malcolmsminiatures.co.uk

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by their respective artisans.

JANET GRANGER DESIGNS

Classic Victorian Berlin woolwork designs

....in miniature!

If you own a Victorian style twelfth scale doll's house, then you will love the new kits from Janet Granger – a large collection of classic Berlin woolwork style carpets and matching accessories, all in a stunningly dramatic black and gold pattern, with a central panel of flowers in deep jewel tones.

They are all to be stitched using tent stitch (like half cross stitch) – the fabric counts range from 18 canvas (for the carpets), to 32 silk gauze, and even 40 gauze for the tiny handbag. The carpet kits contain Appletons crewel wool, and all the other kits contain Anchor stranded cotton. The kits have clear instructions, and colour block charts to count the design from. All necessary components are included in the kits, such as the metal bellpull end, or the wooden chair pieces.

If you haven't stitched in this scale before, or are unsure about making one of these kits, why not check out the FREE ONLINE TUTORIALS page at www.janetgranger.co.uk/tutorials.htm and see how easy it is to create one of these!

The kits start from £4.75. P&P is £1.75 per order if placed by post (cheques to Janet Granger); p&p varies if ordered online.



Janet Granger Designs, Rose Cottage, Leek Road,
Waterhouses, Staffordshire, ST10 3JS
Tel: 01538 308860
www.janetgranger.co.uk

MINIATURE KNITTING BY HELENA BLEEKER

Helena has some new patterns.

<http://www.helena-petitefashions.co.uk/>



TRUE2SCALE DOLLHOUSE MINIATURES

EEK is the New Chic! True2Scale has released a new kit, The Creepy Coffin. It glows blue; it sparkles with glitter; and, it's creepy! Our latest creation is a 5.5" tall coffin-shaped display cabinet that features intricately cut, spooky designs on the exterior. Inside, shelves drip with black glitter, and green eyes stare out from the walls! 5 houses with landscaping - Eek Estate, Casper's Cottage, Frankie's Nursery, Scream and Shouthouse, and Jack's Funhouse - have been designed to fit onto the shelves. The houses are available separately and are less than 7/8" tall. The final touch is the blue LED lighting kit to put the "creepy" into your coffin!



Shop: true2scale.com
Follow: true2scale.blogspot.com

MALCOLM'S MINIATURES



With the growing popularity of 1/48 scale Malcolm's Miniatures have extended their range of 1/48 doors, windows, building kits, picture box kits and accessories.



New items include figures (actually 1/43 model railway figures but they are close enough to 1/48 scale) and ducks!



Available from: www.malcolmsminiatures.co.uk



This issue would not have been possible without the generous contributions from the following AIM members...

Many thanks therefore go to...

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Pauline Everett
Pearl Hudson
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Sally Watson
Teresa Thompson
Viola Williams



www.artisansinminiature.com

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The projects included in this publication are not suitable for children under the age of 14.
The miniatures featured in this magazine are collectors items and therefore unsuitable for children under 14.
All projects are undertaken at your own risk. AIM does not accept responsibility for any injury incurred.
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